

MI YÜAN

Dorte Dahlin

Stalke Galleri
Vesterbrogade 15, Copenhagen (new location)
16.9. to 15.10.1988

With the exhibition Mi Yuan, Stalke Galleri inaugurated its new and significantly larger premises at Vesterbrogade 15 A with a comprehensive solo presentation by Dorte Dahlin. The exhibition marked both a new chapter for the gallery and an important moment in Dahlin's artistic development.

Dahlin's paintings from this period operate within fields of tension between order and dissolution, geometry and sensuousness. The works appear as large, composite pictorial fields in which clear surfaces, structural rhythms, and more restless, fragmented passages coexist. An experience of displacement and "lost distance" emerges, as the image does not resolve into a single, unified perspective but instead opens onto multiple simultaneous spatial and visual readings.

References to both modernist visual language and East Asian conceptions of space and perspective play a role, without the works becoming illustrative. Rather, Dahlin investigates how the viewer's gaze moves between different systems—between the controlled and the fluid, the monumental and the porous. The paintings retain an architectural weight while simultaneously containing traces of dissolution and movement.

The exhibition made full use of the new gallery spaces and underscored Stalke Galleri's ambition to work with large formats and spatial coherence. Mi Yuan was regarded as a key presentation in Dahlin's oeuvre at the time and pointed forward to her continued exploration of complex pictorial spaces and colliding perspectives.



Front of Stalke Galleri, Vesterbrogade 15A

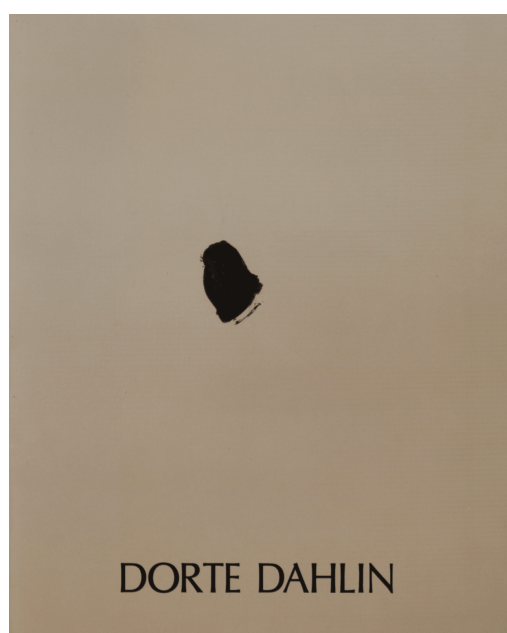
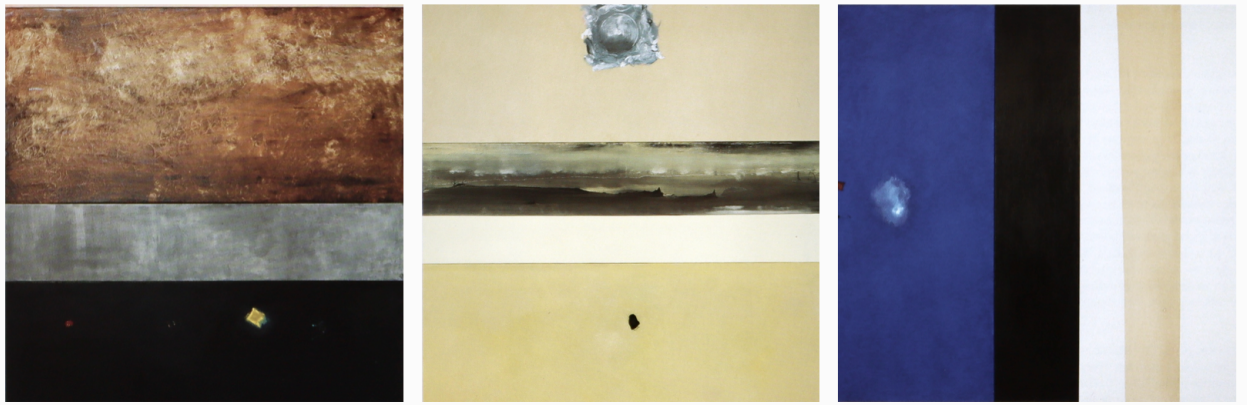
The exhibition was accompanied by a catalogue featuring an essay by Poul Erik Tøjner, which reflects on Dorte Dahlin's painting through the concept of lost distance and the experience of spatial and perceptual displacement.

The text situates Dahlin's work within a broader philosophical and art-historical framework, addressing how modern perception is shaped by fragmentation, simultaneity, and the breakdown of a single, stable point of view. Painting is described as a field in which distance is not fixed but constantly negotiated, allowing forms, spaces, and meanings to shift between presence and absence.

Tøjner points to Dahlin's engagement with both Western central perspective and non-Western spatial traditions, particularly Chinese painting, where parallel and bird's-eye perspectives open the image to multiple readings. In Dahlin's work, space is not organized around a single focal point but unfolds as a layered and dynamic structure, reflecting contemporary experience in a mass-communicative world.

The catalogue also includes a text by Michel Serres, whose reflections on chaos, perception, and knowledge resonate with Dahlin's pictorial universe. His writing underscores the idea of dispersion as a condition of modern life, where meaning emerges not through order alone but through movement, interruption, and relational thinking.

Together, the catalogue texts frame the exhibition as an exploration of how painting can articulate uncertainty, multiplicity, and shifting perception, positioning Dorte Dahlin's work as a significant contribution to late 1980s discussions of space, vision, and experience.



Exhibition catalogue, front cover